

# **Sculptilia Lacrimae**

**Sculptured Tears  
(Taşa Oyulmuş Göz Yaşları)**

For Percussion Ensemble

1-Glockenspiel, Xylophone, Chimes, Vibraphone

2-Timpani, Tam-Tam, Concert Bass Drum

3-Concert Snare Drum, Field Drum, Triangle, Crash Cymbal, Splash Cymbal, Ride Cymbal

4-Wood Blocks, Temple Blocks, Cowbell, Claves, Tambourine, Guiro

by

**Ali Riza SARAL**

...

Dec 2019

# Copyright notice

Performance Restricted Attribution-NonCommercial-NoDerivs 3.0

Please send a digital recording of your performance  
to the composer at [arsaral\(AATT\)yahoo.com](mailto:arsaral(AATT)yahoo.com)

The piece is written to be used for good causes.

# CONTENTS

Forword

Score

About the Composer

## **FORWORD**

Scruptilia Lacrimae means Sculptured Tears. There are many sculptures depicting despaite.. Most of them express the feeling of sadness but do not depict the tears. I tried to do so using the percussion sounds of music.

Kind regards.

Ali R+

**SCORE**

# About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,  
MSc and BSc from Istanbul Technical University and MM from Illinois State University.  
He was accepted to the Istanbul State Conservatoire Composition and Theory Department and  
studied harmony, counterpoint and others with Erçivan SAYDAM,  
composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstadt 1996.

Currently, he is a Music Composition Ph.D. student of Kamran İNCE and Manolis EKMEKTSIOGLOU at  
Istanbul Technical University Institute for Advanced Research in Music(İTÜ-MİAM).

He has written 79 works of music longer than 12 hours.

You can find his compositions at Petrucci Library(score and lyrics only):

[http://imslp.org/wiki/Category:Saral,\\_Ali\\_Riza](http://imslp.org/wiki/Category:Saral,_Ali_Riza)

and

Internet Archive (score and lyrics with instrument parts included)

<https://archive.org/details/jiqixuexi>

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, Artificial Neural Networks(transformers) and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

<http://alirizasaraal.blogspot.com/>

You can reach him at:

e-mail: Arsaraal(aatt)yahoo.com

Tel: 90 537 493 39 68

# Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120

Glockenspiel

Xylophone

Chimes

Vibraphone

MedMLT

Timpani

Tam-Tam

Concert Bass Drum

Concert Snare Drum

Field Drum

Triangle

Crash Cymbal

Splash Cymbal

Ride Cymbal

Wood Blocks

Temple Blocks

Cowbell

Claves

Tambourine

Güiro

© Ali Riza SARAL

7

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mf*

*f*

*p*

*mp*

*mf*

*mf*



14

Glock.

Xyl.

*mf*

Cme.

Vib.

Timp.

Tam

*fff*

Con. BD

Con. Sn.

*mp*

Field Dr.

*mp*

Trgl.

Cr. Cym.

*mf*

Sp. Cym.

R. Cym.

*mf*

Wd. Bl.

Tmp. Bl.

Cwb.

*mf*

Clv.

Tamb.

Gro.

*mp*

4

[illegible]

31

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mf*

*f*

*ff*

*f*

36

43

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*p*

*mf*

*mf*

*ff*

*f*

*f*

48

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mp*

*p*

*mf*

*f*

*mf*

*mp*

*mf*

52

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mf*

*mf*

*p*

*mp*



57

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

HardMLT

*mp*

*mf*

*f*

61

Glock. *f* 3 3 3

Xyl.

Cme.

Vib.

Timp. 3

Tam

Con. BD

Con. Sn. *mp*

Field Dr. *mp*

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

65

Glock.

Xyl.

Cme.

Vib.

HardMLT

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*f*

*mp*

3

3

69

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

*mp*

Cwb.

Clv.

Tamb.

Gro.

72

Glock.

Xyl. *f*

Cme.

Vib.

SoftMLT

Timp.

Tam

Con. BD

Con. Sn.

Field Dr. *p*

Trgl. *f* *mf*

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl. *mf*

Tmp. Bl. *mf*

Cwb. *ff* *f*

Clv.

Tamb.

Gro.

78

Glock. *mf*

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr. *mf*

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv. *mp*

Tamb.

Gro.

*pp* <

84

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

*mf*

Con. Sn.

*mp*

Field Dr.

Trgl.

Cr. Cym.

*mf*

Sp. Cym.

R. Cym.

*ff*

Wd. Bl.

*mf*

Tmp. Bl.

*mf*

Cwb.

*mf*

Clv.

Tamb.

Gro.

89

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mf*

Detailed description of the musical score: The score is for a percussion ensemble. Measures 89-91 show rhythmic patterns for Con. Sn., Field Dr., Cr. Cym., Wd. Bl., and Tmp. Bl. In measure 92, the Vibraphone (Vib.) enters with a melodic line (G4, A4, B4, C5, B4, A4, G4), while the other instruments continue their patterns. In measure 93, the Vibraphone continues its melodic line (F#4, G4, A4, B4, C5), and the dynamic *mf* is indicated. The other instruments have rests in measure 93.



94

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mp*

*p*

*mf*

*mp*

*ff*

*f*

*mp*

*mp*

*mp*

SoftMLT

20

108

Glock.

Xyl.

Cme.

Vib.

HardMLT

Timp.

*mf*

3

*mf*

3

*p*

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

112

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

HardMLT

*mf*

*f*

*mf*

*f*

116

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*f*

*mp*

*mf*

3

120

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mp*

*mp*

124

Glock. *mp*

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD *mp*

Con. Sn. *mp*

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

128

Glock.

Xyl.

Cme.

Vib.

SoftMLT

*mf*

SoftMLT

*mf*

Timp.

*mp*

Tam

Con. BD

Con. Sn.

Field Dr.

*pp*

*pp*

*pp*

*pp*

*pp*

Trgl.

*mf*

Cr. Cym.

Sp. Cym.

*pp*

*pp*

*pp*

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.



137

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

*mf*

*f*

*mf*

*mp*

*p*

*mp*

*pp*

*mf*

*pp*

145

Glock.

Xyl.

Cme.

Vib.

Timp.

Tam

Con. BD

Con. Sn.

Field Dr.

Trgl.

Cr. Cym.

Sp. Cym.

R. Cym.

Wd. Bl.

Tmp. Bl.

Cwb.

Clv.

Tamb.

Gro.

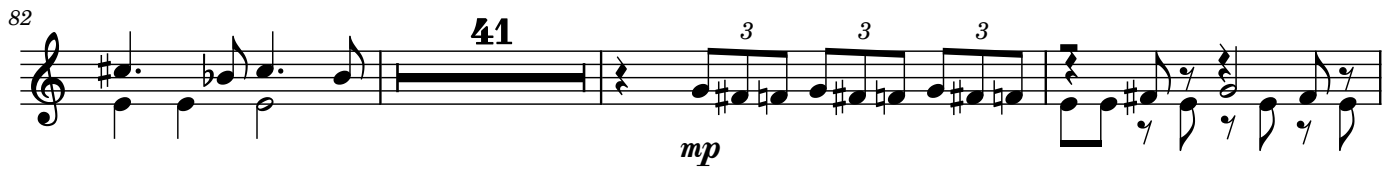
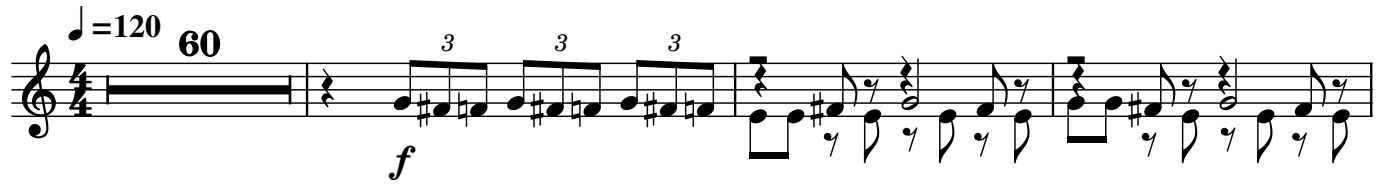
*pp*

*mp*

*mf*

*mp*

*pp*



Xylophone

# Sculptilia Lacrimae

Ali Riza SARAL

$\text{♩} = 120$

*f* *mf* *f* *f*

15 *mf* *mp*

26 *mf* *f* *f*

74 79

Chimes

# Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120

40

*mp*

*mp*

4

4

55

*mf*

*f*

60

119

34

## Vibraphone

## Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120

91 10 3

*mf* *mp* *mf*

112 17 3

*mf* *mf*

137 2

*mf* *f* *mf* *mp* *p*

145

*pp* *mp* *mf* *mp* *pp*

## Timpani

## Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120 MedMLT 3 3 11 SoftMLT 2

mf mp mp p mf

30 5 MedMLT 21 HardMLT mp

61 3 3 HardMLT f

68 3 7 SoftMLT 20 SoftMLT 4 SoftMLT mp mp p p

108 HardMLT 3 3 3 mf p

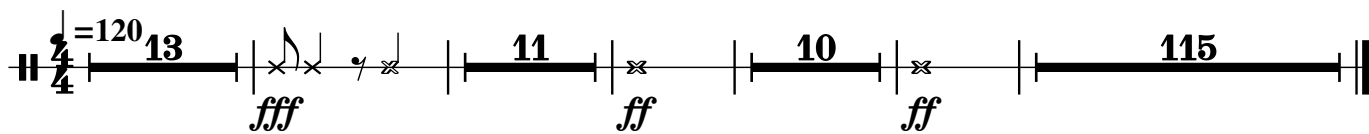
115 HardMLT 3 10 SoftMLT mf mp

132 2 SoftMLT 14 mp mp

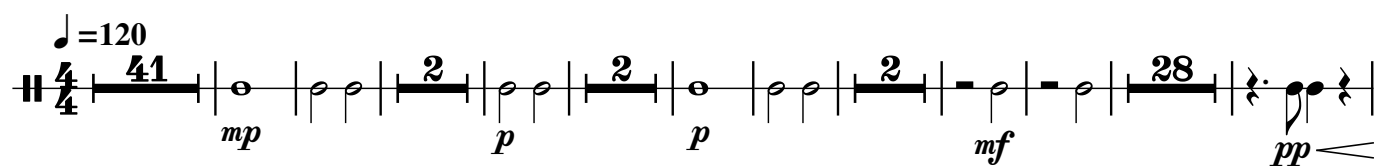
Tam-Tam

# Sculptilia Lacrimae

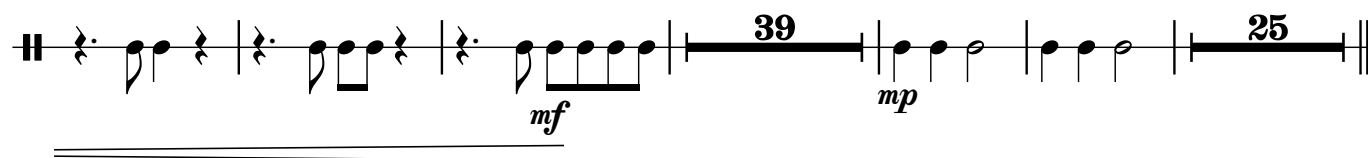
Ali Riza SARAL







84



Concert Snare Drum

# Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120

4/4 **15** *mp* *p*

44 **4** *mf* *p* *mp* **3** **8**

65 **20** *mp*

90 **2** *mp* *p*

97 **4** *p* *mp* **13**

121 **3** *mp* **25**

♩ = 120

11

26

32

49

65

79

132

*pp* *p* *p* *mp*

*mf* *mp* *pp*

*pp* *mf* *f* *mf*

*mp* *p*

*mf* *mp* *mp*

*p* *p* *mf*

*p* *f* *pp* *pp*

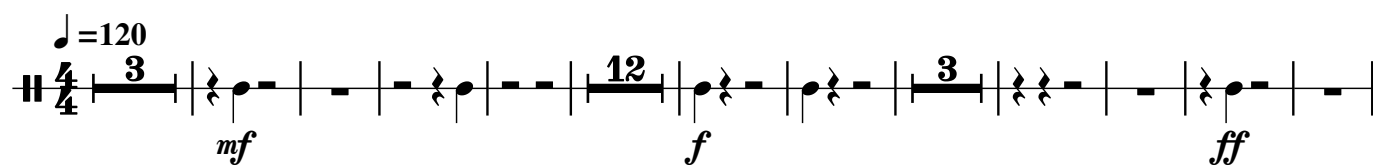
*pp* *pp* *pp* *pp*

2 5 3 4 6 2 8 8 10 11 14

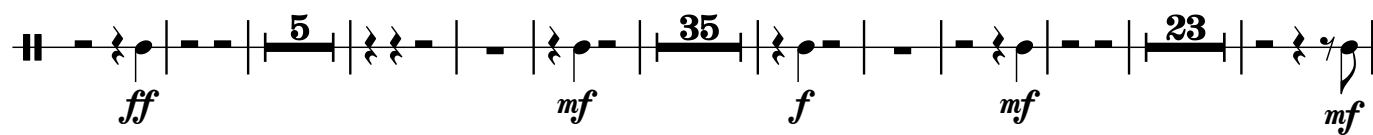
Triangle

# Sculptilia Lacrimae

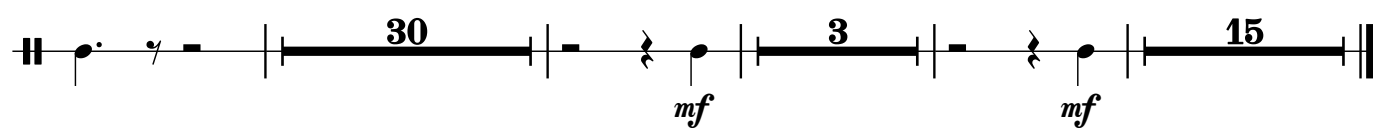
Ali Riza SARAL



29



102



Crash Cymbal

# Sculptilia Lacrimae

Ali Riza SARAL

$\text{♩} = 120$

**14**

*mf*

**7**

*pp*  $\leftarrow$

*f*

**10**

*pp*  $\leftarrow$

*f*

**7**

*mf*

**5**

*f*

**51**

**35**

*mf*

**2**

*mf*

*mp*

**55**

Splash Cymbal

# Sculptilia Lacrimae

Ali Riza SARAL

$\text{♩} = 120$

4/4

20 2 4 2

*pp* *pp* *pp* *f* *ff*

37

6 5 75

*pp* *mf* *ff* *mp* *pp*

129

3 3 14

*pp* *pp* *pp*

Ride Cymbal

# Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120

4/4

17

*mf*

22

*mf*

4

*mf*

51

35

*ff*

2

*ff*

96

55

*f*

## Wood Blocks

## Sculptilia Lacrimae

Ali Riza SARAL

♩ = 120

4/4

3

*mf*

8

*mf*

7

5

*mp*

28

*mf*

34

4

*mp*

5

*f*

48

8

*mf*

15

*mf*

13

*mf*

89

2

*mf*

*mp*

97

5

*mp*

10

*mf*

2

119

*mf*

*mp*

30



♩ = 120

30

40

69

72

96

117

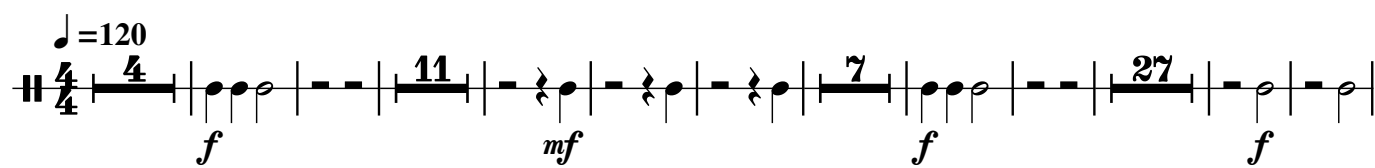
29

*mf* *mp* *f* *mp* *mf* *mp* *mf*

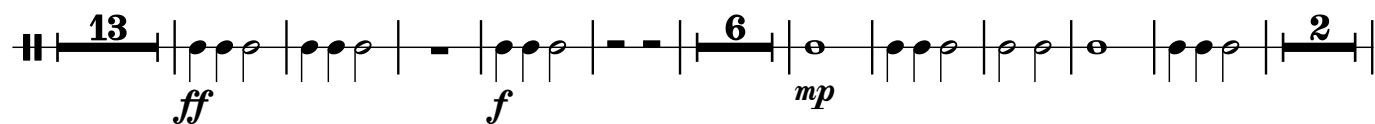
Cowbell

# Sculptilia Lacrimae

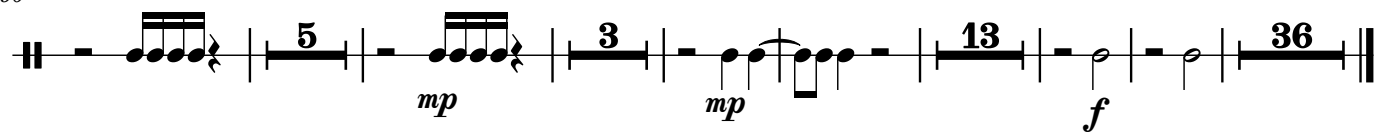
Ali Riza SARAL



59



90



Claves

# Sculptilia Lacrimae

Ali Riza SARAL



# Tambourine

# Sculptilia Lacrimae

Ali Riza SARAL

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as 120 beats per minute. The time signature is 4/4. The score consists of three measures. The first measure is a whole note chord of F#4 and A4, marked *mf* (mezzo-forte). The second measure is a whole note chord of F#4 and A4, marked *mp* (mezzo-piano). The third measure is a whole note chord of F#4 and A4, marked *mp*. The score is titled "The Rose Tree" and is attributed to "Traditional".

Güiro

# Sculptilia Lacrimae

Ali Rıza SARAL

